

1966 **dedication** THE BOSTON ARCHITECTURAL CENTER

A Record of the Events
of the Dedication of the New Building
320 Newbury Street
Boston, Massachusetts
May 8 through May 14, 1966



DEDICATION WEEK

SUNDAY, MAY 8

3:00 P.M.

FORMAL OPENING CEREMONY

Welcome: Paul J. Carroll
Invocation: Reverend Dr. Dana McLean Greeley
Introduction: Paul J. Carroll
Greetings: The Honorable John A. Volpe
 The Honorable John F. Collins
 Arcangelo Cascieri
 Norman C. Fletcher
Address: Doctor Walter Gropius

DEDICATION OF THE BUILDING

Paul J. Carroll
S. Peter Volpe
Fletcher Ashley

MONDAY, MAY 9

10:30 A.M. TO 12:30 P.M.

Institute of Contemporary Art, Ladies Committee Meeting
Roof Garden

11:00 A.M. TO 3:00 P.M.

Opening of The Building Products Exhibition
Buffet Luncheon Sponsored by Producers' Council
Guided Tour of the Boston Architectural Center

6:30 P.M.

Boston Architectural Center
Alumni Reception and Dinner
Edward Durrell Stone
Guest Speaker

TUESDAY, MAY 10

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

1:00 P.M.

Luncheon sponsored by Association of General Contractors
for Officers of the Boston Architectural Center,
Boston Society of Architects and
Massachusetts State Association of Architects

3:00 P.M.

Construction and Management Seminar
In cooperation with The Construction
Management Center, Harbridge House, Inc.

6:00 P.M.

Annual Dinner Meeting
of the Associated General Contractors of Massachusetts and Guests

WEDNESDAY, MAY 11

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

2:00 P.M.

"Design for Fire Free Living"
Sponsored by the Society of Fire Protection Engineers

6:00 P.M.

Dinner Sponsored by the American Society of Civil Engineers
and the Boston Society of Civil Engineers (Structural Section)
Guest Speaker — Omer W. Blodgett,
Design Consultant, Lincoln Electric Company
"What the Structural Engineer should know about Welding"

THURSDAY, MAY 12

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

6:00 P.M.

Boston Society of Architects
Awards Dinner and Reception for Guests

HARLESTON PARKER AWARD

presented to I. M. Pei and Associates
and J. Stratton, President, M.I.T.
for the Design of the Earth Science Building, Green Building
at the Massachusetts Institute of Technology

FRIDAY, MAY 13 AND SATURDAY, MAY 14

THE SECOND BOSTON ARCHITECTURAL CENTER CONFERENCE



DEDICATION

SUNDAY, MAY 8

3:00 P.M.

FORMAL OPENING CEREMONY

Paul J. Carroll
Reverend Dr. Dana McLean Greeley
The Honorable John A. Volpe
The Honorable John F. Collins
Arcangelo Cascieri
Norman C. Fletcher
Doctor Walter Gropius

PAUL CARROLL

Ladies and Gentlemen, welcome to the Center. Your Excellency Governor Volpe, Your Honor John F. Collins, Dr. Walter Gropius, we are very pleased to have you all here today. It is my great pleasure on behalf of the Boston Architectural Center to welcome you. We are honored today by the presence of the distinguished churchman, Reverend Dr. Dana McClean Greeley, President of the Unitarian Universalist Association of North America, who will provide the invocation. Dr. Greeley.

DR. DANA McCLEAN GREELEY

Let us unite our hearts in the spirit of prayer. Thou Creator of all that is, architect of time and eternity, and of the earth beneath and of the heavens above, and fashioner of the dreams and the deeds of men, we thank thee for this moment, for this dream made real, for this city as an Athens of America, for this nation and our world. Remind us or persuade us, we pray thee, that in "Beauty is truth, and truth, beauty"—That is all we need to know. And help us to dedicate this structure as a center for learning and the arts for generations to come. Here, as the poet would say, is a blossoming in stone, subdued by the insatiable demand for harmony in men. The mountain of concrete blooms into an eternal flower as earth proudly wears the Parthenon as the best jewel upon her bosom, and morning opens with haste to pay her praise to the pyramids. So may we be proud, and ourselves perpetuate magnificence. Ah, to build, to build, oh God, remind us that from buildings as from men two kinds of goodness are required. First, the doing of their practical duty. And second, being graceful and pleasing in doing it. Teach us more and more to design that which is lovely and to give form to that which is useful. We pray for the fullest appreciation of this edifice and of the society and vocation that it symbolizes. We pray for the integrity of all places of business and of assembly, of government and of fellowship, and of all the houses and the homes in our land, and we pray for justice and righteousness among men and for peace in our world. Amen.

PAUL CARROLL

Thank you Dr. Greeley. I'm sorry we're so crowded today. We had firm intentions of holding this ceremony in the street. But Mother Nature dealt us a blow. For those who don't know us here at the Architectural Center, it is now in its 77th year of continuous existence. This unique institution has provided architectural training for those who could have not gained it through other means. The Center (called The Club until 1945) occupied the building at 16 Somerset Street in the shadow of the State House until the Government Center took over that site in 1961. We then purchased a building on this corner, studied the possibilities of remodeling, and instituted a fund raising campaign for that purpose. The studies indicated that the best solution was to build a new building on this site and a competition was set in motion to select the architect. Eighty-nine entries were submitted and a distinguished jury of architects selected the winners. Contract drawings were prepared and during this time a second fund raising drive was put into motion. After another successful drive competitive bids were received and the directors voted

PHOTO LEFT TO RIGHT

DONALD BOYER, PRES. M.S.A.A.
A. OSBORNE WILLAUER, V. PRES. B.A.C.
REV. DANA McLEAN GREELEY
DEAN JOSE LOUIS SERT
DR. WALTER GROPIUS
GOVERNOR JOHN A. VOLPE
PAUL J. CARROLL, PRES. B.A.C.
MAYOR JOHN F. COLLINS
DEAN PIETRO BELLUSCHI
DEAN ARCANGELO CASCIEREI
NORMAN FLETCHER, PRES. B.S.A.
JOHN MYER } ARCHITECTS OF THE B.A.C.
FLETCHER ASHLEY }
S. PETER VOLPE, CONTRACTOR



to award the contract to the lowest bidder. That was last March, and today you see the results. It is not complete to the nth degree but we've been operating under tremendous pressure. This dedication ceremony was scheduled about nine months ago. The contractor has done an extraordinary job.

The fund drive to date has produced almost \$600,000 dollars. These funds have come from many sources: the architects and allied professions, long-time friends, students, building industries, charitable foundations, and, last but not least, the United States Government, which provided us with a handsome grant. We are thankful to all who so generously gave and to those who worked so diligently in the fund-raising campaigns. This fund, coupled with a low interest long term government loan made possible the financing of this building.

With the opening of the new building, the Center has been examining the role it should fulfill. Recognizing the complexities involved in rebuilding our cities in the coming years, and that this will require many kinds of disciplines and much talent, we feel that we can be of service in two broad areas. First by expanding our present architectural education program to include continuing education for practitioners as well as education to supplement and reinforce job experience for architectural interns. Second, our new facilities will permit what we have long dreamed of: the Center as a place where all organizations and persons involved in shaping the environment can meet, exchange ideas and be informed. This, plus lectures and exhibits for the general public, could be a great community service. This program implies a need for new resources and new talent, but the construction of this new building has shown us that both are available if we only seek them out. In conclusion, I would like to call your attention to the program planned for next week which symbolizes the future of the Boston Architectural Center.

We are pleased to have many dignitaries on our platform and the first person I would like to call upon is a gentleman who is no stranger to the architectural world. Indeed I remember a lecture he gave in my student days, explaining the contractor-architect relationship. Today he comes to us in a different role, that of Chief Executive Officer of the Commonwealth of Massachusetts, His Excellency, John A. Volpe, Governor.

JOHN A. VOLPE

Thank you very much. President Carroll, Reverend Dana Greeley, Mayor Collins, Dean Cascieri, Mr. Payne, Mr. Fletcher, Dr. Gropius, Dean Belluschi, Dean Sert, Mr. Boyce, Mr. Ashley, Mr. Myer, distinguished architects and friends, I come to these dedication ceremonies for the Boston Architectural Center today wearing two hats, at least in the figurative sense. One is that of the Governor of the Commonwealth of Massachusetts which has been made richer by the construction of this impressive new home for one of our most valued of private institutions. The other hat is that of an inactive member of the firm which constructed this building. What the two hats really mean is that I am doubly glad to be here this afternoon and

to join in the dedication of what promises to be a priceless cultural asset in a city long regarded as one of our country's greatest cultural centers. I certainly want to congratulate the architects for this magnificent design and my firm has given me a little bit of insight into some of the problems and the great personal satisfaction they received from working on this beautiful building.

I've had the honor and privilege to know the men of the architectural profession during the course of many, many years. I remember giving that lecture too, Paul. And I don't believe that their high degree of integrity and competence can be tarnished by the innuendos and inferences now being cast about so recklessly. Surely the reputations of such outstanding men cannot be tarnished by political smear. As we dedicate the Center I know that you share my confidence that the cloud of doubt that has been so unfairly cast upon this noble profession will pass as the truth breaks through. The wall of innuendo and inference which has been so carefully blueprinted and built shall not be allowed to remain as the truth will once again prevail as it always shall.

I would like to tell a little story that perhaps typifies what I think about the profession. Many years ago on one of my very early jobs, the building of a little school, the drawings showed an astragal between the two doors to the front entrance, and of course we installed the frame, the doors and the astragal as shown on the drawings.

One day one of the members of the committee came to the job just after we had installed these doors and said, "Look, that isn't what we wanted. Our doors were to be free, swinging doors. We're not going to be able to bring in our furniture with the astragal between the two doors."

The architect was called in and we discussed it and the chairman of the committee said "Well, I told you, Mr. Architect, that we didn't want an astragal between the doors."

And the architect said, "Well I remember that you said that you wanted an astragal between the doors." You see, there are times when a conference takes place and people don't remember exactly what happened.

But the committee naturally felt that they ought to have doors without an astragal. And I talked to the architect and told him, "Mr. Architect, we're a fledgling firm. We put in exactly what the drawings called for. We can't afford to buy new doors," (which were necessary because the doors were a little larger), "and we can't buy new frames and hardware." And the architect on this job said, "Well, Mr. Contractor, this is no fault of yours. Whether the mistake was ours or the building committee's it is not your fault. You go ahead and order the new doors and frames and I'll pay for it personally." I sent him a bill, with no overhead or profit added for \$150. I received that check from that architect and, believe me, I wanted to frame it. And I'd like you to know that the architect involved in that job was the wonderful father of the gentleman who gave the invocation today, Dr. Dana Greeley.

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Architecture is emphatically a living art whose exciting future is limited only by the boundless confines of the human imagination, and the ingenuity of the human resources in devising new materials with which to fashion the architect's designs. It is the architect who molds our environment and in so doing his creations are the expression of our way of life, our civilization and our society, changing as it changes, evolving as it evolves, not existing in a vacuum but caught in the interaction of economic, artistic and technological forces.

As architecture shapes our future, the Center will shape the future of architecture. For in this new structure the Center will continue to make its contribution, a contribution greater than that of any other institution, to see that architecture remains a living art by preventing it from becoming exclusive, restrictive and inbred and by keeping the doors of the profession open to minds and talents to whom it might otherwise be closed. And indeed some of the most distinguished members of the profession today, not simply in this country, but in the world, names such as Harrison, Stone, and Skidmore, are beneficiaries of the courses of instruction provided by this Center. It would be difficult to imagine American architecture today without them. And it is reassuring to know that others will pass through these doors to follow them. Architecture has been called the most dynamic and the most vibrant of the arts in America, and justifiably so. The Boston Architectural Center is our best possible guarantee that this will always continue to be so. Both as the Governor of the Commonwealth and as the inactive member of the firm that constructed the building, I'm delighted to be here and to bring you the greetings of our great state. Thank you. APPLAUSE.

PAUL CARROLL Thank you very much Governor Volpe. The next gentleman to address us is a driving force behind the largest quality rebuilding program in the nation. He has long supported the top professional talent available. His Honor John F. Collins, Mayor of Boston.

JOHN F. COLLINS Dr. Greeley, Your Excellency the Governor, our respected and revered deans and members of the architectural profession, it's a great pleasure for me to be here. I think this is another mark of the high tide of resurgence and interest in the kind of city wanted which — is being manifested in Boston as perhaps nowhere else in the nation. We know the magnitude of the urban crisis and the urban challenge and are disturbed because in this era cities across the nation have been permitted to become islands of neglect and poverty in a sea of prosperity. We recognize that over the last half century or so, cities grew in some unplanned and haphazard fashion, according to the whims or caprice either of individual members of the private sector — or the transitory occupants of positions of power in the public sector. Many of us who are interested in the form and structure of our urban environment, not for the next few years but for the next century, have much with which to be pleased, both in this building and in some other things which have taken place in Boston with your cooperation and your assistance. Just a few years ago we had an



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architectural competition for the selection of a design for the new City Hall and this was the first concrete manifestation that Boston had in fact changed. This was the first public building in America to be erected as a result of a competition in more than 50 years. More recently we had an architectural competition for a design of the new Copley Square. In each of these occasions, as in this, the result has been exciting and a recognition of the fact that we have left the era when each person must fend for himself as an independent unit and have reached an age of interdependence.

We have at long last recognized that 84% of all citizens of Massachusetts in the year 1960 are occupants of cities or urban areas. And the single most formidable challenge to the United States of America on the domestic scene is: What kind of a city do we really want? Do we mean it when we say that we expect and desire the cities of the future to possess splendid school systems, safe streets, efficient mass transit, and all of the cultural amenities that make urban living worthwhile? If we really mean it, and are not simply reiterating the pious platitudes that we have heard over the last several decades, then some fundamental and basic decisions must be made. One of them has to do with the manner in which our gross national product is expended. The undersupplied area of our economy in the cities must receive a more significant share of the national product. But more important, the form and substance of the emerging city cannot be left to those few individuals who by private or public position happen to have momentary responsibility. The challenge is huge enough so that we need every single sector and segment of our society to make the kind of a city and the kind of an urban environment in which our children should be raised. I'm proud and pleased with the contribution of your profession. APPLAUSE.

PAUL CARROLL The man I'm about to introduce is known to all who had any connection with the Architectural Center. An individual who personifies the spirit of unselfish service to the Center, he has devoted over 35 years to this institution. He is an inspiration to all of us who have come in contact with him, Fellow of the American Institute of Architects, noted sculptor, our own Dean Arcangelo Cascieri.

ARCANGELO CASCIERI It is a great privilege to be here with you to witness one of the grandest moments in the existence of the School of Architecture of the Boston Architectural Center. This school is a product of many men of great vision, devotion and dedication to architecture and architectural education. It has functioned quietly as a significant educational force in a world which developed from the horse and buggy days to this age of tremendous speeds, instant communication, and a searching into outer space. It has seen a growth from the design of single structures to the rebuilding of cities. We are now on the threshold of even greater and more exciting developments in the history of man. Yet the measure remains the same: The human being; the human values; and the human spirit. Sound education is based upon this measure, no matter what the tools or methods may be.

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The Center has offered this kind of architectural education to young men and women who work during the day and study in the evening. This educational philosophy, based on apprenticeship and academic study has given to architecture many of its outstanding men. A dual training tends to bring the student in close contact with the practical aspects of architecture at the very beginning of his career. At the same time it gives him the theoretical, intellectual and spiritual foundation to ignite the imaginative spark.

This school has always dealt with education from the aesthetic, spiritual viewpoint. In its early days it gave training in design with little stress upon the technical requirements of architecture. Then it became part of the beaux arts system. Students made meticulous, highly rendered presentations. Great care was given to the formal pattern of design, fashioned after models in Europe. In the early 20th century the philosophy of the Bauhaus was felt. This philosophy emphasized technical structural and a more utilitarian architecture. For the first time the Center included necessary technical and structural courses in its curriculum. It was not until the middle of the 20th century that spiritual values again became a more important part of teaching. The curriculum underwent another major change to include more history and humanities and the teaching of architecture began to expand to meet demands for the development of our communities and cities. Demands upon education were more complex and included social and economic problems of major proportions. Education had to face the growing transportation and communication problems and buildings themselves had more complex physical and mechanical requirements.

The study of curriculum continues. Now more emphasis is placed on studies of the complex needs of man in this whirling computer conscious world. As an associate member of the Association of Collegiate Schools of Architecture the Center is now involved in research in these areas of architectural education. When the answers are reached it will be time to restudy the educational process again. Education must be ever-changing to keep abreast of the requirements for a healthy urban environment.

✓ The new facilities will enable the Center to cope with the many problems of architectural education. It will be possible to include more courses in the fine arts, the technical, physical sciences and to add social and economic studies. The Center can now expand its educational base with courses or seminars for the practicing architect and layman on new materials, technologies, and forms. The Center is unique in its democratic spirit and philosophy. Its doors are open to any young man or woman who comes in search of architectural education. It is near two outstanding schools of architecture, Harvard University and Massachusetts Institute of Technology, whose deans, professors and graduate students contribute to our educational program, and whose graduate architects, engineers, artists and historians have made up an important part of our excellent faculty.

Many cultural organizations and institutions have enriched its educational program. The existence of the Center and its educational program is due to the work of many people. It is the result of devotion for students and for architecture on the part of a volunteer faculty and administrative staff who have given themselves generously and unselfishly.

The dedication of this new home of the Boston Architectural Center is a tribute to the many who have made it possible. Before those who are gone, we bow in reverence, gratefulness, and respect for having built a strong foundation. To the present family of the Boston Architectural Center who have worked so hard to make this a reality goes our praise for having continued to build so well. And upon the students of the Boston Architectural Center who will continue this fine heritage we bestow our blessings and say, "Remember always the human being, the human spirit and the human values" as you advance to greater horizons.

NORMAN FLETCHER

This fine building, designed by gifted architects and executed by an excellent contractor gives the profession of architecture, and more specifically the Boston Chapter of the American Institute of Architects, a new and permanent home. It is quite a change from the old traditional headquarters on Somerset Street which, along with the Old Howard, had to make way for New Boston. And it is quite a change from our nomadic existence of the last few years.

The activities of the profession as housed in this new Center have two motivations. The first is an inward looking drive, a philosophic and intellectual probing which will focus on the great issues of design and the building techniques of our day. We will bring the foremost architects of our generation here whether they come from San Francisco, Tokyo or even that place across the Charles called Cambridge. We will talk with engineers about better and more economical ways of putting buildings together whether it be through mechanical and structural components systems, through new and improved bearing wall systems, or through ingenious building techniques such as the use of slip form in pouring concrete or the new use of the Tower cranes. And we will establish increased and richer liaison between ourselves and the allied professionals, the landscape architect, sculptors and painters. These artists have been at arms length from the profession for too long. Now we want to make them not only welcome but a member of the family.

The second drive is centrifugal, an outward looking movement toward society, toward the city and toward the Commonwealth. We believe, as does the national A.I.A., that the fight against our ugly environment can only be won by an integrated effort in which the architects reach out into the fabric of our society. In this way they can help guard the administrative framework which builds and rehabilitates urban renewal areas. We should develop zoning that stimulates new developments to accommodate the pressures of our expanding population and which provides recreation areas for more people with



more time. We want to invite leading statesmen, administrators, lawyers, and financiers to talk with us so they can explain their needs and we can offer our advice in the design of better neighborhoods and so we can participate in advisory review panels to safeguard the healthy development of our metropolitan communities as well as our landscape heritage. There are many architects, including a large proportion of young men, who are eager to do their part to clean up the environmental chaos we live in.

A most recent example of the great potential in the cooperation between the city and the profession is the successful outcome of the Copley Square competition, carried out under the rules of the A.I.A. and administered by the city. The great structure now rising like a phoenix in the Government center is another successful example of the competition method. And the building we are in today is still a third fine example of this way of selecting an architect. But helping to run a competition is only one way in which architects can cooperate with government. For some time now a design advisory panel composed of distinguished architects nominated by the Boston Society of Architects has served the BRA in their review of various new projects. These are architects integrating their talents to the service of the city. In the interest of upgrading the urban scene, in the stimulation of the arts, and in the preservation of important historic buildings, architects are willing and eager to play a statesmanlike role. To the state, to the city and even to the grass roots of the towns we have a service to merchandise, but our only advertising is our buildings and the only thing we have to sell is the promise of a better environment.

PAUL CARROLL We are honored today to have an address by the most distinguished man of the architectural profession. History will most certainly record his impact. A renowned educator, founder of the Bauhaus, Chairman of the Architectural Department, Harvard Graduate School of Design from 1937 to 1952, Gold Medal recipient, American Institute of Architects, and also of the Royal Institute of British Architects, he has long watched and encouraged our activities here at the Center. He honored us in the past with a major address on the occasion of our 75th anniversary. It is my great pleasure to introduce to you Dr. Walter Gropius. APPLAUSE.

WALTER GROPIUS Thank you Mr. Carroll. Governor Volpe, Mayor Collins, distinguished guests and friends, the welcome fact that the high authorities, the Governor of Massachusetts, the Mayor of Boston, and many distinguished guests are honoring the profession of architecture by being present at the dedication of this new building for the Boston Architectural Center, shows the importance of this event for the community, perhaps even for the nation. For this building opens its doors at a time when the President of the United States has started a campaign against ugliness and chaos in our cities, for better and more beautiful cities within this great society. This far reaching plan will, I believe, open many eyes to the cultural importance of better

architecture and planning and it will mobilize people's interest in the improvement of their own living spaces, public as well as private. The scope of architecture and planning has widened enormously in our time and the prediction of the needed building volume for the remainder of this century is simply staggering. This great task for the future challenges the architectural profession to seek and find a clear compass of direction and that includes, of course, new blueprints for professional education.

The Boston Architectural Center is an old institution founded seventy-seven years ago, which has stood its test through three generations. That is evident from the list of its alumni. Among them are names of the very first order in today's roster of practicing and teaching architects. I name Louis Skidmore of Skidmore, Owens and Merrill; Wallace Harrison; Ralph Walker; Edward Stone; and Walter Bogner, of Harvard, to name only a few who also won the coveted travelling scholarship of the Center. Among the architectural schools of the nation the Boston Center plays a unique role. Almost all its students are working simultaneously in offices run either by Boston architects or building contractors. This healthy combination of learning and practice keeps them aware of the interrelationship of the innumerable problems of design technique and economy to be solved in any building or planning task. Also, the teachers of the Center are practicing architects who give their free time to teaching and thus draw on their continuous fresh experience for the immediate benefit of the student.

So, you see, the auspices for the future development of this Center are good indeed. And we may expect added stimulation for teachers and students alike from this beautiful building, after more than half a century of makeshift conditions. Let us hope that their performance and achievements will take a further upswing commensurate with the comprehensive task before them, namely to help prepare the next generation of architects and planners to find the significant expression and order for our environment with urban renewal. This aim demands that the student become imbued with the conviction that even his smallest contribution must be conceived as a fitting part of the total environment, that the whole ranks first and the part has to submit to it. Right from the beginning teaching must not be sectorial or piecemeal but concentric, showing the totality of the task right away; the nuclei first and then slowly widening out peripherally like the growth of annual rings of the tree. If such a trend toward the totality of our living space and the interrelationship of all its generative factors has been implanted into the student's mind, he will learn to think simultaneously in terms of construction, economy, and form in his design work and to relate it realistically to the human being. This attitude will make him community conscious without depriving him of his own personal identity.

The training of such qualities will lead to the best possible services for the public and, of course, all of us must help him from the other end. For the creator needs the response of the user, and this

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must clearly be a two way street. If the public cares for the beauty of its environment then the architect can act and find significant form for the psychological and practical requirements of our living spaces. If this relationship is sound, it safeguards against egocentric mannerisms and stunt architecture. What really matters for all of us is how to achieve a homogeneous environment which, in its totality, will represent the requirements and desires of the whole community. It will have to show a clear contrast between great monumental buildings, representing the authority of government or religious and cultural institutions, and on the other hand the dignified, modest background, architecture, as we may call it, which aims at unity in variety. Flash sensation meant to glorify its designer leads only to visual chaos. Great buildings whose character will fit such demands of a harmonious community environment need designers who distinguish the intimate from the monumental, who seek purity without severity, drama without ostentation, and vision without complication.

These are hopeful words only. But I assume that the whole profession will join me in wishing that the Boston Architectural Center may live up to such a high and desirable standard and will fill their new building with spiritual and intellectual content equivalent to its beauty, and will relate everything they are doing, as Mr. Cascieri would say, to the human being.

PAUL CARROLL Thank you very much Dr. Gropius. I'm sure you've all been very pleased and enlightened by the addresses today. We have several other distinguished people here on the platform who have played an important part in the Architectural Center's history and certainly have a part in its future. First, a notable architect, educator, and a close friend of the Center who has served on many of our scholarship committees and was a member of our competition jury. Former Dean of the School of Architecture and Planning at M.I.T., now Dean Emeritus, Fellow of the American Institute of Architects, Pietro Belluschi.

Next, a sensitive architect and urban designer who has enhanced the skyline of our city, a member of the Boston Architectural Center jury, one who has encouraged our activities here at the Center, Dean of the Harvard Graduate School of Design, Fellow of the American Institute of Architects, Jose Luis Sert.

We are also honored here today to have the President of the Massachusetts State Association of Architects, Donald R. Boyce, A.I.A. The next introduction will be a team. These are the award winning architects. They are certainly to be complimented on their ability to carry forth this design with the greatest integrity. John Myer and Fletcher Ashley, of Ashley, Myer & Associates.

The next gentleman is the lead man of the team of technicians who constructed this building, Peter Volpe, Vice-President of the John A. Volpe Construction Company.

Last but not least, the man who has provided stability and guidance



throughout the entire building process, our Vice President, Osborne A. Willauer.

I would like to read one telegram. "I regret very much my inability to attend today the formal dedication ceremonies of your new building. I extend to you and its members of your organization my hearty congratulations on this great achievement. This is not only a historic event in the history of your organization but a great event in the history of Boston. I extend to you and all others present my kindest regards. Speaker, John W. McCormick."

I am very sorry that I cannot recognize the many persons with us who have made a substantial contribution to the Architectural Center. However, there is one person I would like to cite. Under his Presidency the program for this new building began and the competition and fund raising drive were put in motion. H. Morse Payne, immediate past president of the Architectural Center.

We will now conclude a brief ceremony which has to do with taking possession of this building. If the contractor and the architects will come forward?

PETER VOLPE Gentlemen here is the key to this wonderful building which we were fortunate to construct. It's been an honor and a pleasure.

FLETCHER ASHLEY Peter, it's been an honor and pleasure to work with you. I hope we will continue to work with you to complete all of this building here.

PAUL CARROLL Now all we have to do is pay the bills. Thank you for being so attentive. I've certainly enjoyed being here and hearing our distinguished guests and I'm sure you have. On your behalf I shall thank them all, one and all.



MONDAY, MAY 9

10:30 A.M. TO 12:30 P.M.

Institute of Contemporary Art, Ladies Committee Meeting
Roof Garden

11:00 A.M. TO 3:00 P.M.

BUILDING PRODUCTS EXHIBITION

Opening of The Building Products Exhibition
Buffet Luncheon Sponsored by Producers' Council
Guided Tour of the Boston Architectural Center

6:30 P.M.

Boston Architectural Center
Alumni Reception and Dinner
Edward Durrell Stone
Guest Speaker

PHOTO
BUILDING PRODUCTS EXHIBITION



MONDAY, MAY 9

6:30 P.M.

BOSTON ARCHITECTURAL CENTER
ALUMNI RECEPTION & DINNER

PAUL CARROLL Welcome, happy alumni. It is indeed my pleasure to welcome you all on behalf of the present administration. One would think that the primary role of the President is to collect funds and tonight looked like a wonderful time to have a collection. There'll be no collection tonight. We hope you all enjoy it and the rest of the week. It seems a pity that we don't see any of you more often and we hope in the future you will take the opportunity to become a member of the Architectural Center. We have this new facility now and hope that it can be utilized more fully for the membership as well as the students. There are great opportunities for all of us here and one hopes that we can all gather here, exchange thoughts, and benefit by this interchange. Come see us more often. Thank you.

HARRY EAGAN This week marks another step on the ladder of the Boston Architectural Center, or the Club, depending upon when you entered the doors. Yesterday, was a great success. The doors were opened to another era. We must not be sentimental, but we must not forget the many people who stand for the Boston Architectural Center. As a student and a graduate I had the great fortune to enter the Center when it was located on the Hill. Now the future of the Center has limitless horizons, not only in the educational program, but its unique position within the profession and its opportunity to further public awareness outside the profession. Perhaps at no time has the Center existed in a more crucial and trying time than at present. This building represents the dedicated work of many people. But, more than that, it stands for a spirit that has existed since the Center opened its doors in 1889. This spirit is manifested in a poem written by the late William Stanley Parker, a friend of the Center. I know of no one more able to present this than our next guest, my former teacher and past president of BAC, Mr. James Ford Clapp, Jr.

JAMES FORD CLAPP Thank you very much. You know, we elder architects from the Club never get together in a beautiful new environment like this but what we have got to reminisce. As Harry says, we are going to do a little reminiscing with William Stanley Parker, who was one of the architects who worked so hard to start the original Architectural Center on 16 Somerset Street. For that dedication he wrote a poem to describe to the members of the Club what the Center was like when he first went into it, and he entitled this poem, "An Architectural Rhapsody." Written in 1911, it was given to us today by his son, Alexander.

*While strolling through a mansion
Quite deserted and forlorn
I passed a most exciting afternoon.*

*The dogtooth moulding
Bit me as I passed into the door
And hydromoulder ought to set in soon.*

*The tracery windows then began with outrefoils to fence
Because theirs label were not all the same.
And the stained glass tried to find out why the lead came home so late
But the window jamb wood knot reveal her name.*

PHOTO
BOSTON ARCHITECTURAL CENTER
ALUMNI DINNER



*The king post said the queen post was the mother of the rake
And of his hangover there was no doubt.
He was too well seasoned to be check by anything they said
And took the bargeboard down the gutter spout.*

*The ridgepole said the rafter was spruced up 2 x 8
Because it wore a collar and a tie.
And the cricket tried to make the skylight curve its glossy stare
And got stuck upon the roof pitch high and dry.*

*The stair rail got rampageous, wouldn't let the ballaster
Get the drop upon the newell post as well
And the coal an early riser nosed about with stealthy tread.
While the soffit hoped the string was feeling well.*

*The panel railed about the style of hardware on the door.
Said the architrave looked very trim except
The hearth beam which was trimmer and the mantle in despair
Laid its head against the chimney breast and wept.*

*A brick who had been upon a bat took a header from the wall
Though under Flemish bond to keep in place.
They laid him on a stretcher, while they set his broken joint
With a mortarified expression of his face.*

*And the cornice had its fascia pushed the freeze began to fret
And the capital said its astragal was false
When enter Sis who called them all to order with a flute
While the band around the necking played a waltz.*

APPLAUSE.

Well, Mr. Parker's poetic talent lasted throughout his life and this one was written on the occasion of the burning of the mortgage. We now have another mortgage, which some day we hope to burn, and maybe we will wax poetical at that time. Anyhow, let us hear about the burning of the mortgage for 16 Somerset Street.

*We love you Somerset 16
With all your memories and stories
These sheltering walls this happy scene
Your former triumphs and your glories
What jolly times these rooms recall
What mad charades, what routes what laughter
What fellowship among us all
From oldest boss to youngest drafter
Through sun and rain, good times and bad
Your friendly door has always beckoned
As meeting place, we could have had no better spot
Than this is reckoned. (How little he knows!)*
*The fibres of this house have grown around
Our hearts its windows dusty,
Its squeaky steps, its telephone, its alalies,
Its furnace dusty,
Its library—a lovely room
Its kitchen, cluttery and stuffy
We love them all, the general gloom
Our Dean Angelo too and likewise Buffey.
(As you may notice, I've taken a few liberties
with this to bring it up to date.)
What history glows everywhere
We bless old friends who have the powers*

PHOTO
BOSTON ARCHITECTURAL CENTER
HEAD TABLE, ALUMNI DINNER



*To give this building to our care
Which now we've made completely ours.
Then fill to them a foaming stein
To BAC, a worthy laurel
Her future may her past outshine
Under the able leadership of CARROLL.*

APPLAUSE.

LEONARD SAULNIER Thank you Mr. Clapp. That was very good and only he could do it. Now I think it would be very auspicious if we had a man who has been associated with the Center and has been its lifeblood for some 40 odd years. I would like to have Dean Cascieri say a word.

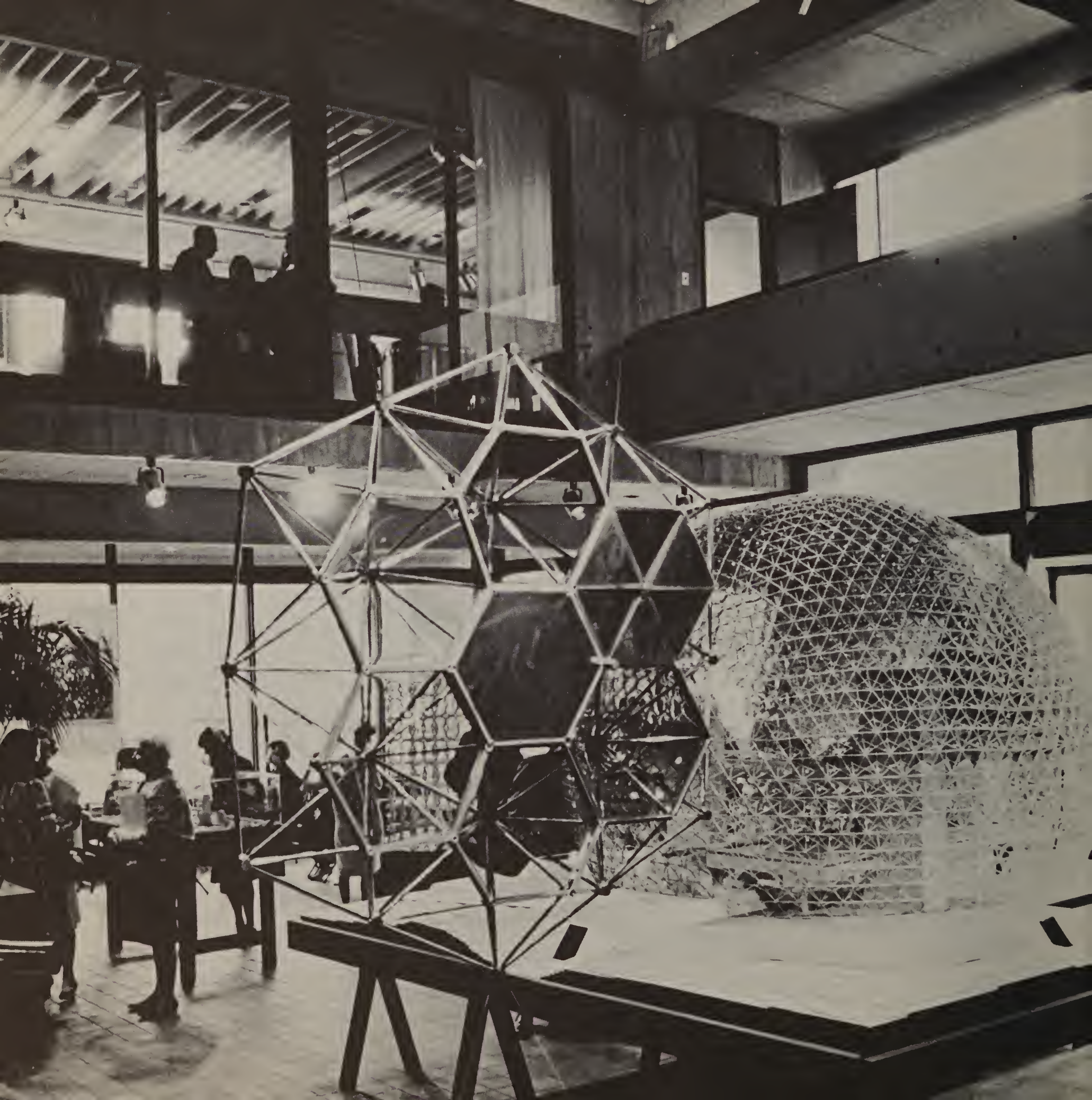
ARCANGELO CASCIERI It's quite an inspiration and excitement to see so many people here. I was saying to Ed Stone a little while ago I know all the old people because they were teachers in the school when we were going there, and I know all the young people because I've been here so long. I don't think there are many faces in this room that I don't know. I just want to say thank you all for coming here and making this evening a success. More than that, to give the younger people encouragement to go ahead to greater horizons. Thank you.

LEONARD SAULNIER We now have a couple of very prominent men and outstanding men here this evening who we would like to have say a few words. At this time, I would like to introduce Mr. Buckminster Fuller.

BUCKMINSTER FULLER I have many strong and happy memories of the Center. I've been an explorer and neighbor of architecture all my days. The architectural world has always befriended me and it's very heartening. In exploratory work and research you have ups and downs and I'd been having a kind of a down when Dean Cascieri asked me to come to speak at the Architectural Center. At Somerset Street I had my first opportunity to talk about geodesic domes as a guest of Cascieri, and I always think of him as a very strong and understanding friend.

I didn't want to come and make a speech tonight, but I would like to think now of many of the human beings whom I have met through the years in architecture. I remember in a very low point, right after the great '29 crash in 1930, I had a Christmas present, from Raymond Hood, Ralph Walker, and Eli Kahn. They said "We are sending you this money because we want the kind of research work you are doing, and we don't know any way you can earn a living from what you are doing, but we'd like you to keep on." I like to speak about the encouragement human beings in the world of design give to others as one very important part of what may happen in this new Center, the kind of inspiration which seems to me to be a moment of humanity on earth.

I ate lunch today at the top of the great insurance building down in Boston. I was born in Milton in 1895 when it was an all-day affair to go from Milton to Boston and I sat up there and looked down on this tiny Boston and it seemed hard to believe that this could have been a whole day's journey. I have seen a very extraordinary change here in Boston, but that great change is going on everywhere in



the world. This is a very serious moment and you have here in your Center a great facility to ready the young for the changing world. Whether man makes a success on this earth or becomes a failure and bombs himself off the earth depends on a great design revolution where young people are going to have to take responsibility and lead. We have to recognize that the tasks to be done can only be seen by young people, because the older people have too many fixations on the old world where we were isolated one from the other.

All of humanity is becoming a world man. I travel around the world a great deal and I find that students in Africa, or India, or anywhere, are all alert and eager and brilliant. As soon as they graduate, they leave their countries and start to be world men. In the past we made the mistake of thinking that man had roots like vegetation, but mammals do not have roots. They live by their ability to move and man is now on the move. Three censuses ago it was discovered every 5 years American families leave town. Two censuses ago American families were leaving town every 4½ years. And at the last census, they were leaving town in a little less than four years. In the last Presidential election somewhere between 20 and 30 million were unable to vote because they hadn't been in the new residence long enough to qualify. In a couple of more elections, nobody will be able to vote. Man now realizes that he is uprooted and he has mistaken himself as being a local man. This mistaken identity of man with locality when he is really a world man is going to mean uncomfortable uprootings, and the young world will have to take positive, creative responsibility to bring man safely through this transition period.

I was in Moscow in 1959 as a guest of the architects of Moscow, and they asked me to look at a competition for the new Soviet palace which has since been built in the Kremlin. They have in Russia an extraordinary title given since World War II to architects who were given a whole city to rebuild. The architect who rebuilt the city of Kiev after the War, received the name "Architect of Kiev," and there was an Architect of Moscow, and so forth. The people who were allowed to compete in this competition for the Soviet palace were all Architects of cities and they all had models of their designs for the Soviet palace. They asked me to criticize the buildings and said, "Don't you see something familiar to you in all these buildings?" And I said, "Well, they're all white; they all have columns, and they seem to have square columns, and pedestals and they're are capitols." And they said, "There's something much more—can't you really see the influence here?" And I said, "No - -" and they said, "Don't you see Ed Stone?" APPLAUSE.

The Russians said they considered Ed Stone the world's greatest master of building for the people. APPLAUSE.

LEONARD SAULNIER

Thank you very much Mr. Fuller. Mr. Stone is with us this evening and he has come to give us a few words of inspiration and to tell us of his times at the Center.

PHOTO
BOSTON ARCHITECTURAL CENTER
EXHIBITION AREA



EDWARD DURRELL STONE

Three of my dearest friends are at this head table—Arcangelo and I started as fellow students in 1922. About 10 years later, I met Bucky, whom I also love, and Al Shaw. I think Bucky can demonstrate very convincingly that with the cells of the human body changing, being cast off and renewed, that actually you aren't listening to the same Bucky Fuller that spoke here 8 years ago.

I think it would be a good idea to explain my presence here. This is a rather devious route and you'll have to be patient. I was born in a small town in the Ozark mountains of Arkansas. It was a university town, so the natives referred to it as the Athens of the Ozark, not to be confused with the Athens of Pericles. My grandfather had come there before Arkansas was a state, in 1830 and, as the natives said, he owned land as far as the eye can see. Well, he had 5 sons, whom he vowed he would educate so that they never would have to worry about money.

My uncle Will was sent to Johns Hopkins to study medicine. He came back and operated on an unfortunate Negro who died. So, Uncle Will never practiced medicine again, but he was always available for advice on a medical, philosophical approach to life.

My father was sent to the University of Virginia. He was a rather scholarly fellow and he got interested in the conquest of Peru and he came home and, in effect, became the local encyclopedia. If anybody wanted to know what had happened 50 years before, they always came to my father. He never did any work either.

Uncle Albert was a little more colorful. He went to Yale to study law and that was quite a trek, from Arkansas to Yale at that time. While he was at Yale, he discovered alcohol. He was a brilliant student, but when he got home, he found he was more interested in the Roman's ideas of jurisprudence than he was in the mundane practice of law. Uncle Albert was given to philosophical rendezvous in the evenings with his friends, and at the conclusion of the evenings (I always cite this to show how simple things were before the advent of the Chevrolet) they would simply put Uncle Albert on his saddle horse, Hobson, and Hobson knew the way home.

People describe my life there among these locust-eaters as a hot-bed of tranquility and there was little evidence that I intended to change this leisurely precedent set by my uncles and my father. However, there came a big day and this changed my whole life. The head of the local lumber yard was a very enterprising man and he decided he would have a bird house competition and open it to boys of two counties. Unbeknownst to him he ran it by A.I.A. rules. He had a local ornithologist, who was a little bit blind, to judge whether it was fit habitation for a bird, and the local carpenter to decide if it was well built or not. In case of an impasse the head of the lumber yard would break the tie. So then the bird houses started coming in and there were multiple dwellings for swallows, and single family houses for wrens, and I elected to build a single family dwelling for a bluebird. It must have been in the air, you

know, Maybeck was working in California, and the Green Brothers, and Frank Lloyd Wright. This bird house had the sweeping lines which you associate with all these early masters. I went out in the woods and I got some sassafrass branches and put them together in the manner of a log cabin. I found out from my bird book the exact diameter required for a bluebird's front door. Well, I built this bird house and out of hundreds of submissions mine got the first prize—two dollars and a half. That was really my undoing. I was handling my own public relations because I delivered the local paper, you see. So, of course, this got into the paper; Edward Stone had won this competition and \$2.50. I had to throw these papers on the porch and they'd be reading about me.

At that time in Arkansas I doubt whether anybody knew what an architect was; they probably confused him with a carpenter or builder. But my brother, Hicks, had gone to the St. Louis Fair and that hooked him. He decided to be an architect and he landed in Boston. I came to visit him one summer and I worked in a factory out in Cambridge. My brother took me around and showed me H. H. Richardson's work and big Carlione horses in the Museum, and I began to get interested.

On my way back to Arkansas, he took me by way of New York City. We came in on the New Haven Railroad and then we got on a subway and rode down to City Hall Square. There he blindfolded me and walked me to the middle of Brooklyn Bridge, and then took the blindfold off and I looked down at lower Manhattan through all the diaphanous strands of this bridge, and that marked me too.

Then we went to Washington and this really sold me. Paul Cret designed a building there, the Pan American Union, and as you come in there is a garden court all filled with palm trees and colored tiles and fountains and parrots. Well, when I saw that, I was really hooked. As a matter of fact you will notice that every one of my buildings repeats this. That's how it happened.

I came to Boston finally to go to work and make my fortune. Well, my brother wouldn't have me in his office so he wished me off on some friends of his, Strickland, Blodgett, and Low, wonderful people and they paid me \$10 a week as an office boy. Then I started going over to the Club at nights to study, and Arcangelo and I started on the same problem given by one Mr. Gardner who was from MIT, a marvelous old feller, he always had a strong breath of Sen-Sen, and rather red nose. I had done a little experimenting with corn whiskey in Arkansas so I was a very sympathetic student of Mr. Gardner. Prohibition was in force and my brother had friends at the Massachusetts General Hospital who used to give us tins of alcohol. We lived in a little house over on Beacon Hill and we'd dump these tins in the bathtub and put water in the tub and juniper berries, and we'd make a whole bathtub full of gin and drink it too.

Well, as the time passed at the Club, there was a competition to go to Harvard as a special student. I took this competition and won it,

so I went over there. Now there were two or three important things that happened to me at Harvard. First of all, a janitor over there named George Archibald made a great impression on me. George was the father of seven children and he never drew a sober breath in his life. He used to run the history slides for Dr. Conant, and maybe he'd get Romanesque upside down, but through the decades George had learned a lot about architecture. We had these judgments every Saturday or so and George would always pick the winner. Haffner was then the Prix-Rome professor and he'd try to upset George's judgment but it very seldom happened. One of the professors sculpted a head of George, beautiful head, and it was down in the hall of casts, where they had plaster casts, Greek columns, and what have you. George went down one day and was dusting off his own bust and it fell and hit him on the head and knocked him unconscious. So that was one of the things that impressed me at Harvard: my friendship with George. He always placed me first by the way.

Then, there was another man there. Dr. Killiam, and it was his job to teach me engineering. Up until that time architects had no dealings with I-beams or plumbing or any of that stuff. In fact, the engineers said, the architect dresses it up—that was his job. And architects were saying if an architect builds a building without an engineer it will fall down, but if an engineer builds without an architect, they will tear it down. I thought I was pretty good at engineering, but Charlie was always pulling tricks on me. He'd put a nick or drill a hole in the I-beam and he had me a little confused. As a result, at the end of the year, he had me firmly convinced that I was not going to be a Bucky Fuller or an Eiffel or Roebling or anything.

So, then I went over to MIT. I always said I wanted to go over there to see what Carlu had to offer but I didn't want to do that structural course over again. At the Club I had made some very dear friends, Henry R. Shepley, a marvelous man who decided he'd make a draftsman of me and I could give up my office boy work, so I went to work in his office. My first job was on old Massachusetts Hall, which is really one of the finest buildings in the United States. Bakers' 47 workshop met there and then they had a fire so they decided to make it back into a dormitory. Through the years it had developed a sort of sag in the middle, like an old sway-backed horse. Mr. Shepley said we were going to make the building fireproof, but he thought it would be a good idea if we duplicated this sag; so my first job was to get up on that roof and measure this sag. That's a little bit of a dangerous procedure, those roofs were steep and slick. Anyway, I got the thing measured and if you go over there you'll see the sag; the sag is by Stone.

Then I got a Rhodes Scholarship and went to Europe. When I was in Stockholm one day in the concert hall, the janitor or cleaning man said "That's Mr. Tengbaum there, he's the architect." I went over to introduce myself to him and there was a man with him, Leonard



Schultz, who was then designing the Waldorf Astoria in New York. He spoke a little bit like W. C. Fields, “Young man when you come back to New York, come see me.” Well, of course I came back to Boston. And Mr. Shepley had not realized how I had developed in this two years absence so they offered me \$60 a week. I went down to New York, and Leonard offered me \$100, and that was my undoing. I have been there ever since.

Shortly after I got there I met Howard Myers, a marvelous feller, very gay, and a marvelous editor and publisher. We used to meet together for lunch and he would say with great truth that many a good luncheon has been spoiled by food. This led to rather convivial afternoons, and that was when I first met Bucky. At that time I had become an educator, I was teaching in New York at New York University. As the afternoon progressed and I knew I had to go over there to talk to students, I was looking for some way to get off the hook, and I saw Bucky as my perfect answer. First thing you knew he was before a room full of students and I was over there sleeping it off. As you know, Bucky finds the English vocabulary completely inadequate, and he invents words. He was in a particularly creative mood this day, and nobody knew quite what he was talking about, but it still came through pretty clearly. He was talking about the importance of zero. Obviously it was easy for a man to count, one, two, three, four, five, to nine, but the concept of zero was more difficult. It took imagination to put over this idea of zero which had been known earlier as a cipher. Bucky told about the history, the origin of this cipher. All counting in ancient times was done on an abacus, where you move the little wooden pellets back and forth and not everybody knew how to work an abacus. If you wanted some counting done you went to one of these abacus workers and he'd do your counting and give you a bill. When this cipher came along, the fellers that were hep to it were using this zero and they were counting in one tenth the time and running the abacus boys out of business. So, for a while they had the zero outlawed because just like automation today it put a lot of people out of work. Well, it's clear to be seen that the zero came through all right and we still employ it.

About that time I met Al (Shaw) and Frank Lloyd Wright. Now Mr. Wright used to come to New York and he always livened things up. He always said he had to decide early in life between hypocritical humility and honest arrogance. So this enabled him to insult everybody and anybody. For instance, he came here to Boston and they had a dinner in his honor, and he got up on the rostrum and looked around and saw Howard Walker, God rest his soul, and some of the other dignified scholarly gentlemen; and he looked around and said “What this town needs is a dozen good funerals.” Fred Allen said Los Angeles was a good place if you were an orange and Frank Lloyd said if you turned the world upside down or on its side, everything loose would end up in Los Angeles. The Chamber of Commerce of Pittsburgh invited him down, and they made him



a very handsome honorarium to tell them what to do with Pittsburgh, but he said, "Gentlemen, there's only one solution, abandon it." A friend of ours out in Chicago, Sam Marks, was a very swell fellow who had a fine art collection and always married wealthy women. Mr. Wright always referred to him as that millionaire architect from Hogopolis. Al reminded me that his son once asked, "Mr. Wright, what do you think about my going to Harvard Architectural School?" Wright said, "Son, it will leave you scarred for life." This was the wittiest man that ever lived, I think. He and Phillip Johnson had a sparring match going, and they were publicly insulting one another. Phillip invited Mr. Wright to visit his glass house, and Mr. Wright said, "It looks like the ideal place for artificial insemination." I think that's one of the funniest things ever. I must have known Mr. Wright for 20 years before I ever admitted I was an architect. That was just something we did not talk about. In later years he began to recognize that I was an architect. And one evening we were walking around the Plaza Hotel in the neighborhood where he stayed in New York, and he said, "Ed, we can do away with all this, do away with all this clutter and confusion. We'll just line up five of my mile-high skyscrapers the length of this island, and leave the rest to pasture."

Well, I am very, very happy to be here. I think this is a marvelous thing, this Center. I don't know when the Center started as a school, but Joe Cicco and Angelo and I were all here together in 1922. I think it's fabulous what Angelo has accomplished through his dedication, patience and perseverance through all these years. I think all of you will agree that more than any other human being, he is the one who makes this evening possible. I love him just as much now as I did 44 years ago. Thank you.

APPLAUSE.

LEONARD SAULNIER

Thank you very much Mr. Stone. It certainly is a pleasure to have you here, and you gave a most inspiring history of yourself, the Center, and your friends. Mr. Shaw, I think, had a little bit of an insight into some of the problems of those days too, though he's been very quiet about it. We're glad you could be with us too, Mr. Shaw. As you have probably noticed, Mr. Shaw and Mr. Stone have made possible our present library in this building for which we are deeply grateful.

This has been the first alumni dinner in the history of the Center and I think it would be fine if we could continue and have an active alumni with a dinner once a year so we could get together and see people with whom we have a great deal in common and whose company we enjoy very much. I'm certain we would all benefit. Thank you very much for coming. I think it has been a very enjoyable and exciting evening.



TUESDAY, MAY 10

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

1:00 P.M.

Luncheon sponsored by Association of General Contractors
for Officers of the Boston Architectural Center,
Boston Society of Architects and
Massachusetts State Association of Architects

3:00 P.M.

Construction and Management Seminar
In cooperation with The Construction
Management Center, Harbridge House, Inc.

6:00 P.M.

Annual Dinner Meeting
of the Associated General Contractors of Massachusetts and Guests

WEDNESDAY, MAY 11

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

2:00 P.M.

“Design for Fire Free Living”
Sponsored by the Society of Fire Protection Engineers

6:00 P.M.

Dinner Sponsored by the American Society of Civil Engineers
and the Boston Society of Civil Engineers (Structural Section)
Guest Speaker — Omer W. Blodgett,
Design Consultant, Lincoln Electric Company
“What the Structural Engineer should know about Welding”



THURSDAY, MAY 12

PROFESSIONAL EXHIBITS

BUILDING PRODUCTS EXHIBITION

6:00 P.M.

Boston Society of Architects
Awards Dinner and Reception for Guests

HARLESTON PARKER AWARD

presented to I. M. Pei and Associates
and J. Stratton, President, M.I.T.
for the Design of the Earth Science Building, Green Building
at the Massachusetts Institute of Technology

PHOTO LEFT TO RIGHT

PAUL J. CARROLL, PRES. B.A.C.

J. STRATTON, PRES. M.I.T.

I.M. PEI, ARCHITECT

ARALDO COSSUTTA, ARCHITECT

CECIL WILDE, CHAIRMAN HARLESTON PARKER AWARD COMMITTEE

NORMAN C. FLETCHER, PRES. B.S.A.



FRIDAY, MAY 13 AND SATURDAY, MAY 14

THE SECOND BOSTON ARCHITECTURAL CENTER CONFERENCE

Friday • May 13

8:00 P.M. Registration

Welcome: Paul J. Carroll, AIA,
President, Boston Architectural Center

8:30 P.M. SEMINAR I:

FORCES SHAPING THE ROLE OF THE ARCHITECT

Chairman: Arthur Trottenberg

Dean, Fac. of Arts & Sciences, Harvard University

John P. Eberhard

Deputy Director, Institute for Applied Technology

Gerald W. Blakeley

President, Cabot, Cabot & Forbes

Otis Mader

Director of Development, ALCOA

Edward J. Logue

Development Administrator, Boston Redevelopment Authority

questions from the floor

PHOTO
BERNARD P. SPRING, ARCHITECT
CHAIRMAN, SEMINAR III



Saturday • May 14

9:30 A.M. Registration and Coffee

10:00 A.M. SEMINAR II:

EDUCATION OF THE ARCHITECT

Introduction: Dean Arcangelo Cascierei

Dean, Boston Architectural Center

Chairman: G. Holmes Perkins, FAIA

Dean, School of Fine Arts, Penn. University

Charles Moore, AIA

Chairman, School of Art & Arch., Yale University

Burnham Kelly, AIA

Dean, Col. of Architecture, Cornell University

Robert L. Geddes, AIA

Dean, School of Architecture, Princeton

Romaldo Giurgola, AIA

Chairman, School of Arch., Columbia University

questions from the floor

1:00 P.M. Buffet Luncheon

Boston Architectural Center Roof Garden

2:30 P.M. SEMINAR III:

RESEARCH AND NEW AREAS OF KNOWLEDGE

Chairman: Bernard P. Spring, AIA

Sr. Research Architect, Princeton University

John McHale

Executive Dir., World Resources Inventory, Southern Illinois University

Donald A. Kennedy, Ph.D.

Cultural Anthropology, Tufts University

Warren Brodey, M.D.

Research Laboratory of Electronics, M.I.T.

Ezra Ehrenkrantz

President, Building Systems Dev., Inc.

questions from the floor

6:00 P.M. Cocktails

Boston Architectural Center

7:00 P.M. Dinner

Boston Architectural Center

8:30 P.M. Introduction: Paul J. Carroll, AIA

President, Boston Architectural Center

Morris Ketchum, Jr., FAIA

President, The American Institute of Architects



COMMITTEE FOR THE DEDICATION

STEERING COMMITTEE

Paul J. Carroll, chairman
Sanford R. Greenfield
H. Morse Payne

FORMAL OPENING CEREMONY

H. Morse Payne, chairman

SECOND BOSTON ARCH. CENTER CONFERENCES

Sanford R. Greenfield, chairman
John Nichols
Harry P. Portnoy
Robert Wolf

INTERPROFESSIONAL LIAISON

William Maini, chairman

PROFESSIONAL EXHIBITION

Ralph Le Blanc, chairman
John Nichols, co-chairman
Fred Bruck
Sanford Greenfield

BUILDING PRODUCTS EXHIBIT

Henry Heaney, chairman
Herbert Glassman

PUBLIC RELATIONS

Robert Wolf, chairman

DEDICATION BROCHURE

Harry P. Portnoy, chairman

ALUMNI DINNER

Leonard Saulnier, co-chairman
Harry Eagen, co-chairman

STUDENT ATELIER

Peter Ambler, chairman

PHYSICAL ARRANGEMENTS

Leon Bailey, chairman
Mrs. Barbara B. Walker — (dining hospitality)

